

# SEVENTEENTH CENTURY NEWS

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THE RELIGIOUS REVIVAL IN CONTEMPORARY SCHOLARSHIP IS EVIDENT THROUGHOUT THIS ISSUE. AT LEAST TWELVE OF THE BOOKS REVIEWED CENTER ON CHRISTIAN LITERATURE. MOREOVER THEIR QUALITY IS EXCEPTIONALLY HIGH.

This issue, including the Supplement, contains about 175 separate items—reviews, abstracts, reports, & notes. Since material is unavoidably somewhat scattered, a partial index of major topics follows. Items in this printed section are numbered continuously in the text: they are referred to by those numbers (in parentheses); the letter "S" followed by a number refers to page numbers in the Supplement; "c" means "column."

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(1) Louis L. Martz, *THE POETRY OF MEDITATION, A STUDY IN ENGLISH RELIGIOUS LITERATURE OF THE 17C*. Yale University Press, 1954, \$5, 394p:—If we were in a position to award a prize for the book published in 1954 which best illuminates understanding & appreciation of 17C poetry for both specialists and intelligent laymen, this volume would be our choice.

In the middle of the 16C there matured in Roman Catholic Europe a great movement toward methodical religious meditation: St. Ignatius Loyola's *Spiritual Exercises*, approved by the Pope in 1548, was one of its landmarks; so were the Spanish *Book of Prayer & Meditation* by Fray Luis de Granada (1554); the Italian *Spiritual Combat* (1589), attributed to Scupoli; & the French *Introduction to the Devout Life* (1609) by St. François de Sales. These works translated into English, and modifications of them, despite their Jesuitism, found wide acceptance and application in England—a fact which, after reflection, ceases to be surprising; for meditation, involving as it does, a direct & immediate relationship between God and the individual Christian, is proper to Protestantism. Dr. Martz conclusively demonstrates that the meditative methods of the Counter Reformation became firmly imbedded in 17C life & literature in England.

Meditation tended to move in a threefold sequence: composition, analysis, & colloquy. Thus in meditating on the Crucifixion, one imaginatively composes or recomposes the original scene as if one were present at it. Then the scene & its significance are analyzed, including paradoxes & theological applications, so that the soul is reformed and lifted up to speak with God in colloquy & to hear Him speak in return as one friend to another or as a master to his servant. The three stages are apparent in Donne's Sonnet 7 ("At the round earths imagin'd corners blow"): the first quatrain gives a vivid composition of place. In the next 4 lines, the "matter" of the meditation thus "composed" & defined is analyzed in a discourse on the causes of death, a summary of sin, & a reminder of its consequences. In the sestet the meditator colloquizes with God: "But let them sleepe, Lord, and mee mourne a space . . ." The 1st stage involves the understanding, the 2nd, the affections, and the 3rd, the will. So in *Goodfriday, 1613. Riding Westward*, "similitude, visualization, theological analysis & the eloquent motions of the will" are fused by Donne "into one perfectly executed design—a meditation expressing the state of devotion which results from the integration of the threefold Image of God: memory, understanding, and will."

Dr. Martz copiously & convincingly shows how this meditative technique is used by Donne, Herbert, Crashaw, Vaughan, Marvell, & Southwell & illuminates their work from parallels in books on methods of meditation. Finding the term "metaphysical" inadequate to describe their unity, he prefers to call them *meditative poets* & to modify the view of literary history which sees a "Donne tradition" in English religious poetry. Donne was part of the broader & greater tradition of *meditative poetry*.

Martz devotes chapters to the method of meditation; meditations on the life of Christ; self-knowledge: the spiritual combat; problems in Puritan meditation: Richard Baxter; and three meditative poets, Southwell, Donne, & Herbert. But the author also finds space for considerable attention to Milton, Crashaw, Vaughan, 16C & 17C continental writers, & amongst the moderns, Hopkins,

Yeats, & Eliot. The scholarship is sound, the style clear & graceful, the content extremely important.

(2) Malcolm Mackenzie Ross, *POETRY & DOGMA: THE TRANSFIGURATION OF EUCHARISTIC SYMBOLS IN 17C ENGLISH POETRY*. Rutgers University Press 1954, \$5, 270p:—According to Ross, the triumph of secularism in the 17C involved a revolution in Christian dogma which destroyed the capacity of symbols like *The Blood, The Body, and The Sacrifice* to function analogically and simultaneously on natural, historical, and divine levels. "The Catholic fusion of word with thing, of the symbol with that which is symbolized, was destroyed." Symbol descended to metaphor, then to cliché. He finds evidence for the existence & persistence of the analogical mode of thinking and knowing in literature at the beginning of the 17C. Then Donne and Herbert, caught in the tensions of transition, were enabled by those tensions & some hangover from the old mode to write with some effectiveness. Milton, coming at the end of the great Christian tradition, neither negated nor affirmed the images of dogmatic traditions but uprooted and rearranged them: as Raphael pointed out to Adam (PL V.563-76) the relationship of heaven & earth is equivocal, but metaphor may convey something like the truth to restricted human understanding. So Milton resorts to a suspension of disbelief & erects a facade of sensuous metaphors pilfered from every known tradition, and he makes them cohere aesthetically though denying them analogical function. He creates an artificial liturgy freely to his own design and moves us with it. "But we know that this God is not God, that this Christ is not Christ, that this Adam is not Adam. We also know . . . that we have experienced greatness." And after Milton, in Ross's judgement, poetry divides into the rationalism & materialism of the secular & the idealism & "psychologisms" of the pseudo-sacred. His subject is akin to what has been called "the dissociation of sensibility," but he seeks to explain it in terms of a "drastic transformation of Christian symbol" which was the consequence not of extrinsic ideas, events, or gadgets, but of "an intrinsic motion in the very heart of Christian dogma itself." In other words, the Reformation led ultimately to a declension & division in poetry, & 200 years of fragmentation & alienation followed the 17C. T. S. Eliot as a Christian sacramentalist has caught "the necessary analogical relationship between nature, history, & man and has therefore helped to heal the rupture between these orders." He has overcome the fragmentation of contemporary culture but not the disease of alienation, according to Ross.

Ross has written a profound, largely original, important, anti-Protestant, impressive, but (for this reviewer) partially unconvincing study, sowing dragon's teeth in the field of 17C poetry from which warrior-critics will soon rise to battle him & each other. Certainly they will find plenty to disagree with—and still more to admire and commend. For whether his central thesis is accepted or not, his contribution to understanding of symbolism, Anglicanism, the nature and function of analogy, and the history of 17C poetry is valuable and stimulating. To all this he adds chapters full of brilliant insights on George Herbert and the Humanist Tradition, *The "Spiritual Anglicans," Milton & the Protestant Aesthetic; Poetry, Belief, and Paradise Lost*; and a conclusion devoted largely to contemporary poets. We lack space in which to convey an adequate idea of Ross's biting wit, his onslaughts on prominent Milton scholars, & the rich suggestiveness of his comments on Lycidas, Comus, Samson Agonistes, & a host of minor poems by great and small writers from Henry Lok to the "imaginative" Christian verse of William Blake—"that spider's theology spun from the gut of the wish."

(3) *DONNE'S POETRY. ESSAYS IN LITERARY ANALYSIS* by CLAY HUNT (Williams College). Yale University Press, 1954, 270p, \$3.75:—My reaction to this book after reading the first chapter was the conceited one that in analysing "The Indifferent," "Elegy 19," "Love's Alchemy," & "The Blossom," Dr. Hunt was merely, though independently, duplicating my own classroom explications, & I scolded myself for not having thought of publishing them. I had, of course, picked up a few new points & had the satisfaction of knowing that we agreed. But the subsequent chapters on "The Good-Morrow," "The Canonization," & "Hymn to God . . . in My Sickness," & the 85 pages devoted to "Some Conclusions" more than convinced me that I had a great deal to learn from Dr. Hunt.

His interest is not in explication as an end in itself but "in how Donne makes the bits and pieces interact to evolve the organism of a poem, to give it continuity & the emergent qualities of form & dramatic vitality." The method is a combination of close critical

analysis with some techniques of historical literary scholarship. Donne's poems are placed in historical context, not without some biographical conjecture, & parallel passages from Donne's other works are freely adduced in evidence.

Hunt interprets "The Good-Morrow" as a serious presentation of a Renaissance Platonic theory of love: previously the lovers thought that love was nothing more than lust, but now they realize that all their past sexual pleasures were fancied love, not the real thing. The discovery of true love is the subject of the poem. Sensual love was only a "dream," a shadowy physical manifestation of the ultimate reality which the beloved embodies.

"The Canonization" also has a false-lead opening. It starts in the prosaic world of everyday fact but takes a turn in the 3rd stanza into philosophic seriousness, gradually awakening the reader to a serious purpose under the flashy cleverness. Lines 20-21 concede the physical sexuality of the lovers' relationship, but the statement that they have become one, fused by love into identity belongs to Renaissance Platonic love; such a love is a "neutral thing" (line 25) like masculine friendship: somehow the lovers have been transfigured by their sexual union so that sexuality has been purged away. Stanza 4 fails to resolve the paradox of fleshly spirituality but steps up the tension of the poem by developing the analogy between love & religion. Gradually the poem turns to contemplation of the lovers' death, & Donne modulates from the sexual meaning of "die" to its normal meaning in antithesis to "live." He rejects the standards of value expressed in the opening stanzas. The lovers have committed themselves to spiritual values; if they die they will be like martyred saints who renounced worldly values. Their rewards cannot be understood by those who think only in worldly terms. The closing stanza resolves the paradoxes of flesh & spirit previously set up, & they reveal the serious philosophical basis for the imaginative equation between love & religious experience.

These oversimplifications of Hunt's analyses serve as imperfect samples of them. He admires the "Hymn to God" as a great religious poem whose inner argument is again a debate between Body & Soul, fleshly desires & the other-worldly appetites of the mind; but the argument for the soul is virtually won from the start.

The chapter on *Conclusions* ranges widely over Donne's poems in relation to Spenser, Thomas Browne, Auden, Eliot, etc., discussing Donne's reputation, the quality of his poetry, & its distinctive features and merits. Dr. Hunt has made an important contribution to the understanding and appreciation of the poet.

(4) Vol. VII of *THE SERMONS OF JOHN DONNE*, ed. Evelyn M. Simpson & George R. Potter, University of California Press, 1954, 172p., \$7.50:—The stereotype of Donne the gloomy Dean morbidly intent upon worms & decay cannot survive these 18 sermons delivered in the prime of his preaching powers (1626-7). Instead of aggravating the plague of 1625 as divine judgment on sin, he preached consolation and God's mercy. Though acknowledging that "God hath accompanied and complicated almost all our bodily diseases of these times with an extraordinary sadness, a predominant melancholy," he dilates his congregations' hearts "with a holy Joy." Rather than despairing after the death of his daughter Lucy, he recurs to the idea that the dead, though invisible, are near at hand.

The availability of this volume suggests a variety of studies for future scholarship. The time is probably not ripe for a comparative study of Donne & Milton, but a beginning could be made by exploring the possibility that Milton during his rustication and vacations heard some of these sermons. Certainly parallels between Milton's elegies concerned with death and Donne's treatments of death and resurrection in these sermons are not far to seek. (Cf. also: "till disproportioned sin/ Jarred against Nature's chime, and with harsh din/ Broke the fair music . . ." in "At a Solemn Musick" with the following from Sermon 8: "when they had once broke that chaine, when they had once put that harmony out of tune, then came in disorder, discord, confusion, and that is sin"—although the idea is a common one.)

The sermons have a lexicographical importance, for Donne sometimes distributes his text "into an explication of particular words" e.g. *reproof* (215), *upright* (239), and *justify* (225). The last mentioned is helpful for the exact meaning of Milton's "justify the ways of God," particularly since Donne later (231) defines *Providence*: "the order and judgment by which God governs the world, according to his purpose."

Modern explicators of Donne's poems could profit by analyzing his techniques of explication in these sermons. Donne is ready to consider many levels of figurative meaning. Thus he notes for the word *Baptism*, "a mother figure, and a daughter figure," and "a grand-child too," but he adds, "We have a Rule . . . Not to

admit figurative senses in interpretation of Scriptures, where the commentary on I. Cor. 15.19. Donne's ultimate purposes in them was to discredit Roman Catholic writers' use of the text to maintain their doctrine of Purgatory, and to settle upon a "sounder literal sense may well stand."

Three of the sermons are devoted to a detailed explication & and more Orthodoxall" meaning. Such sermons are crucial for a study of Donne as Controversialist. Sometimes he stooped to offensive name-calling, accusing the Jesuits of bloodsucking and idolatry; usually he argued with moderation, reasonableness and erudition.

Donne warns his auditors to harken to the "sermon of the Sermon," not merely to its rhetoric or poetry; however, modern scholars will not hesitate to analyse the golden shower of metaphors and similes in the sermons. For example, Sermon 2 inspires this reviewer to a suggestion concerning the sonnet "Batter my heart, three-personed God." When Donne asked for this violent divine assault, he probably had in mind the violence with which, according to p. 76, Christ meets Saul on the road to Damascus, strikes him to the ground, and reduces him. Later in the sermon, Donne adds, "If God breaks my bones, it is but to set them strayer, And if hee bruse me in a Morter, it is but that I might exhale . . . a sweet savor."

(5) *THE HARMONIOUS VISION. STUDIES IN MILTON'S POETRY* by DON CAMERON ALLEN. Baltimore: Johns Hopkins Press, 1954, 136p., \$3:—The supreme end of a Christian is the vision of God: he who disobeys, "Cast out from God and blessed vision, falls/ Into utter darkness." But, as Dr. Allen shows in his chapter on "L'Allegro" & "Il Penseroso," man is able through common experience, intellectual experience, and poetic experience to ascend to Milton's vision of "all Heav'n before mine eyes"; "but there must be no slumber, no relapse into 'loathed melancholy,' only a ceaseless passing from one chamber of experience to the next." Even Comus, though a "frustrated reconciliation" of "intellectual & emotional disunities" ends in the erasing of unreconcilables "in a unity of a higher order." In other works, from the "Nativity Ode" to PL, Milton uses a "method of displaying the opposed unrealities and of drawing from the opposition a high poetic reality." The structure of *Lucidas* turns on two questions: Does God give men talents to use in his service only to let them be wasted? Is Providence justified in this? The answers are that he who loses his fame shall find it & that God will see that His ends are reached. "All is color & motion as the brooding melancholy of the poet is swept away by his angelic understanding of the ultimate solution of what he had formerly seen as poignant aspects of the problem of evil, of the unintelligibility of Providence. The poem now swirls towards a mystical conclusion & we leave the particular earthly anxieties of the poet & priest to enjoy the harmonic beatitude reserved for all Christian men. All Heaven comes before our eyes."

Those denied the vision knew despair: "despair is the passionate quality of the defeated Satan & we must often substitute it for the governing passion of pride which had fathered his defeat. To see Satan as a sort of Greek tragic king is to forget that one of the tragic methods used by Milton is to exalt the object of derision before it is shaken apart by the hard mockery of his barons' hisses as Satan reports his sad success or of the description of his shoddiness on the throne of royal state (PL II.6-9). Allen sees despair & wrath as the grinding stones between which Satan is eternally milled. The fact that the lazy Belial and Mammon the aurophile joined Satan's revolt may indicate that it was reactionary in nature: at any rate, they too come to know the despair to which sloth and love of temporal possessions is father. After eating the apple, Adam too passes a night of "shame, and perturbation, and despair." Such observations lead Allen to a consideration of Samson Agonistes as having a dramatic pattern centered "on the regeneration of a desperate man," & including in its circular scope "all of the theological dicta on the genesis & cure of despair." This chapter is one of the most illuminating in the book; but so are the last two chapters on the visual image in PL & on PR. Allen sees the latter not as a continuation of PL but as "a totally new dramatic epic describing a contest between an antagonist & a protagonist whom we have never seen before."

Allen's book is beautifully written & is studded with brilliant incidental observations. Throughout it he draws with great profit on his rich knowledge of images & ideas in earlier writers which parallel those of Milton. And, incidentally, he reveals a Milton for whom experience in this world was meaningful, thus, probably without knowing it, providing an answer to attack on Milton's vision of God in history made by Malcolm Ross in *Poetry & Dogma*, which is also reviewed in this issue.



(6) *THE LIFE RECORDS OF JOHN MILTON*, ed. J. Milton French, published by Rutgers University Press, is now projected in five volumes instead of the four originally planned, so great has been the wealth of material discovered. Vol. I (1608-1639) appeared in 1949; vol. II (1639-51), in 1950. Vol. III (480p, \$7.50), covering 1651-4, has just been published. Like its predecessors it is a monument of careful and up-to-date scholarship, an essential acquisition for libraries and Miltonists.

Biographies are inevitably colored by their authors' attitudes. Lives of Shakespeare mirror their biographers more than their subject: Lee's Shakespeare is bourgeois Lee; Harris's is madcap Harris. Similarly, Masson's Milton is a rather Victorian figure. Modern liberals tend to force Milton into a preconceived pattern of doctrinaire democratic ideas. But some scholars are inclined to depict him as the opposite of their superegos; or they collect their antipathies and transmogrify the poet and humanist into a sort of father-image, stern, "puritanical," and humorless, which they knowingly or subconsciously hate.

Because of such melanistic distortions there is real need for a scrupulous, comprehensive source book which lists day by day what Milton and his family were doing throughout his lifetime and to calendar allusions to him. Dr. French's volumes richly satisfy this need. The task has been far from mechanical: autobiographical passages, relevant extracts from 17C lives, legal documents, allusions in letters and elsewhere have been tracked down to their earliest sources, checked for accuracy, considered in the light of scholarship upon them, and reproduced with accuracy. What is merely traditional or rumored has been labeled as such. The result is an accurate and comprehensive unbiased compilation. Inevitably in these days of intense and widespread Miltonic studies, "new" items have turned up since the publication of the first two volumes; but they will be duly noted in the last one. Moreover, Dr. French is able to add no small amount of fresh material. For example, vol. III includes an item which shows that John Durel was planning to answer *Eikonoklastes* and extracts from a letter of Bochart concerning Milton.

French also opens up matters which deserve further consideration (Why did Milton complain about Cole's printing a treatise on rickets?), and he adds useful bits of information on matters which might be misleading (e.g., George Carteret used "Milton" as a pseudonym.) Particularly important is the material connected with Mylius in Vol. III, from the first record of his appearance in London (July 26, 1651) to his remarks on Milton's low opinion of members of the Council of State. Mylius's complete Latin diary remains to be deciphered (no small task) and published: it probably contains further allusions to Milton.

The records, despite dull legal documents, are lightened by human details concerning portraits, Milton's blindness, and the possibility that he played for Cromwell the organ which is now in Tewksbury Abbey. Even the legal records suggest a good deal: for surely there was a family discussion when Milton père purchased an estate from Leonard Poe in 1621, and probably at least a visit to the property. Likewise one catches glimpses of family servants, of deaths, births, and baptisms of relatives, and a sense of Milton's developing intellectual powers and declining physique.

The addition of brief entries concerning major events abroad and at home, particularly in London, would usefully complement the records. In a sense, declarations of war or peace, deaths of kings, trials or impeachments of national significance, and the like, are part of the life records of all citizens contemporary with them. Perhaps we may hope that Dr. French or some other scholar will prepare a sixth volume to this set—one devoted to a day-by-day chronicle of events which Milton must have known about and in which he could have participated.

(7) *ORTHODOXY IN PARADISE LOST* by Sister Miriam Joseph (Quebec: Les Presses Universitaires Laval, 1954 [extracted from *Laval Théologique et Philosophique* 8:2 (1952) 243-84], St. Mary's College Centenary Publications):—How far can a Roman Catholic who enjoys *PL* for its aesthetic excellence also cherish it for its truth? Sister Miriam Joseph examines the poem & concludes that such a reader may enjoy in *PL* the expression of dogmatic, moral, & philosophical truths impregnated with poetic power to teach, delight, & move: the epic "is capable of being read as a poem embodying theological doctrines in conformity with those of the Catholic Church." "The intelligent reader commonly reads poetry for what it means to him rather than for precisely what the author meant by it," she asserts & cites in defence of this view Milton's remark that Euripides "without being aware of it" provided a better interpretation of *Ecclesiastes* 12:7 than the commentators. This defence is unconvincing: surely Milton found in

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the Euripidean parallel a key to what the author of *Ecclesiastes* meant rather than some "better" but unintended meaning? Milton certainly would not consent to this abuse of his remark about Euripides to justify the imposition of Roman Catholic interpretations on PL. But by showing RC readers that PL is largely consonant with Catholic teachings, Sister Miriam Joseph has provided a means whereby other lovers of Milton may perceive the breadth of his Christianity: he was more catholic than Puritan. Moreover, she provides a corrective to the overassertions of those critics who too readily read heresies into PL. In particular, she contends that with respect to the Three Persons of the Trinity the poem "seems in harmony with the teachings of Catholic theologians."

(8) *THE SOURCES OF HOJEDA'S LA CRISTIADA*, by Sister Mary Edgar Meyer O.S.F. (Ann Arbor: University of Michigan Press, 1953, \$5, 246p):—*La Cristiada*, an epic on the Passion & Death of Christ, was written in Peru by Fray Diego de Hojeda & printed in Seville, 1611. Having been rescued from oblivion in 1833, it was published in a scholarly edition by Sister Helen Patricia Corcoran (Washington, 1935). Its theme is embellished by episodes & digressions so as to embrace secular history, Apocrypha, science, mythology, & a prophetic perspective of the Church. Sister Mary Edgar Meyer explores its complex sources in classical, medieval, & Renaissance literatures, sacred history, mythology, etc., revealing the poem as a baroque epitome of Spain's Golden Age culture. Her treatment of influences on form, style, & content from Hojeda's contemporaries & from angelology, demonology, myths, and legends about Christ and the Virgin Mary is valuable for an understanding not only of Spanish sacred epics but also of Italian and English ones, including *Paradise Lost*.

Interesting features noted in the poem are Hojeda's satirical attacks on courtiers, his care to rank Jesus as a man or noble rank, and his sympathy for distressed Jews despite his anathemas against them. In the treachery of Judas, Christ beholds the major heresies to come, including "la seta luterana" & the English Reformation. Like MILTON, Hojeda was familiar with the Copernican system but preferred the Ptolemaic for rhetorical purposes. Like Milton also, he included a council of demons, celestial visitors, & visions of the future, & wrote in 12 books. Both writers in describing Chaos were influenced by Du Bartas. They describe angelic wars in similar terms. Both place an allegorical figure, Death, in hell; both assume that by the loss of beatitude the demons' intellect was somewhat darkened; & both use Raphael & Michael as divine messengers. In general, both went to the same sources for their demonology & angelology.

The author mentions only a few of these parallels. Her concern is to reveal Hojeda's immense erudition, his sources, & the parallels to what he wrote which are discoverable in Latin, Spanish, and Italian literatures. In all this she succeeds admirably; but, because parallels with *Paradise Lost*, *PL*, *SA*, & the *Nativity Ode* are there for the finding, the volume may also serve as an open door to the discovery of neglected Miltonic sources & analogues & to a comparative study of the artistry of the two poets.

(9) *ANTI-PURITAN SATIRE 1572-1642* by Wm. P. Holden (Yale University Press 1954, \$3.75, 177p (Yale Studies in English 126)):—This book examines the central ideas of English Puritanism, satire against Puritans 1572-1642, & the implications, literary & historical, of both. Dr. Holden decides that the "real issue between Puritan and Anglican" in this period was the correct manner for worshipping God & makes no attempt to search for deeper motivations. "Throughout the dispute . . . there appears . . . a laborious search for a center of toleration." Anti-Puritan satire at its best, according to Holden, anticipates the ultimate solution—limitation of the Crown to an extent which would have been unthinkable to a Caroline Royalist, & the preservation of the episcopacy to an extent which would have been abhorrent to a Commonwealth Puritan. Chapter I traces the evolving pattern of religious dispute, noting the reforming zeal of the 1572 Admonitions on the left, the traditionalism of Hooker on the right, & the middle position of Bacon the secularist who supported Anglicanism because it was socially convenient. Holden pauses at 1640 to discover that the arguments of Hall & Ussher, Smectymnus & MILTON were not markedly different in content from those of Whitgift & Cartwright.

Chapter II examines Prose & Verse Satire, exploring clean & obscene pamphlets & poems, the political satire which increased after 1630, attacks on Puritan eccentricities & compunctions, burlesques of Puritan sermons, Puritans in the character genre, etc. The next 50 pages are devoted to the attack on the theater & the stock figure of the Puritan in drama. "After 1590, there is

a steady development in all the satirical forms." "As the polemicists & satirists go on their irremediable way to revolution, they record with accuracy popular thoughts, feelings, tastes, & opinions; occasionally, at their best, they find answers to moral, religious, & social problems which reach back into the past & inform the future."

The study is capable; it brings to light the significance of a variety of minor works, puts into historical perspective the relationships of Puritans and the stage, & illuminates the climate of tastes & ideas.

(10) *A SATYR AGAINST HYPOCRITES (1655)* by JOHN PHILLIPS. Intro. by Leon Howard, UCLA. Augustan Reprint Society #38. Los Angeles: Clark Memorial Library, 1953. (Membership in the Augustan Reprint Society, \$3 a year, brings at least 6 such reprints; issues for past years are available at the same rate):—MILTON's nephew may well have been guilty of open recalcitrance in publishing this scurrilous verse satire. Though Helen Darbishire (misspelled "Derbyshire" in the Introduction!) tried to see it as an anti-Presbyterian work with which Milton might have sympathized (*Early lives of Milton*, pp. xxii-xxv), Mr. Howard finds no signs of Presbyterian discipline in the church services which are burlesqued. He is probably right: satire upon Puritans is usually based on a composite of defects & extremes in various sects. Phillips seems to be attacking a combination of Fifth-Monarchist, Baptist, Congregationalist, & Presbyterian elements. Some rebellion against Milton seems intended. A service satirized takes place in St. Mary's Aldermanbury where Milton was to register his espousal of Katharine Woodcock; Scriptural passages are travestied & Habakkuk is introduced with "punning obscenity." Howard concludes that the satire was an irresponsible outburst of a young man tired of discipline & disappointed in his expectations of preferment. Nevertheless, the poem achieved some popularity, appearing some 9 times before 1711.

The satire gives an amusing picture of Puritan "society." First to church came "poore Matrons stuck with Lice like Cloves," then Burghers with fat wives, a perfumed fop, a newly shaved cobbler, girls (to see & be seen), & "silk'n Dames"—Dailas who fought for pew space. "What a wardrobe could I put to view!" exclaims Phillips & describes the cloakbag breeches, ancient grogam gown, & other "frantic fashions." Perhaps he has in mind Milton's delight in psalm-singing when the clerk begins with pothered voice to grope a tune—"Iom Sternhold's wretched Prick-song." Then out the people yaul a hundred parts . . . Discords & Concorde. Then a "Sunday Levite" whines a doleful prayer, "his buttocks keeping Crotchet-time," fanatics shout out, the congregation chatters, & the preacher thunders. In the following account of Covenant Sunday there is a burlesque sermon full of wild anti-Popery, millenarianism, ranting, and bawdry. After it the preacher goes to a brother's home to eat pudding, sirloin, roast mutton, capon, cold turkey, venison pasty, meat pie, apple tarts, fools, strong cheese, canary & claret wine—all followed by an hypagnation. The poem concludes with a denunciation of Puritan hypocrisy, pride, avarice, rebelliousness, illiteracy, enthusiasm, knavery, etc; for Puritans are

Infidels who now seem to have found out  
A subtle way to bring their ends about.  
Against the Deity then op'nly to fight  
By smooth insinuation and by flight.

One is reminded of Milton's depiction of Belial.

(11) Karl Ernst Schmidt, *VOR STUDIEN ZU EINER GESCHICHTE DES KOMISCHEN EPOS. Halle (Saale), VEB Max Niemeyer Verlag, 1953, 210p*:—Finding inadequate the definitions of the COMIC EPIC given by Boileau, Addison, etc., Schmidt tries to differentiate burlesque, travesty (Scarron), parody, satire (Dunciad), macaronic poem, satirical travesty (Hudibras), & Miltonic parody. He finds that the comic epic is distinguished by an elevated tone proper to discriminating men who have assimilated classical culture. To reach this definition he considers 17C & 18C epic theory, compares national variants in subtitles (mock heroic, poema eroicomico, scherhaftes Heldengedicht, etc.) & examines the poetic machinery, verse forms, & social background of the comic epic. The "comic epic classical in tendency" was initiated in France with Saint-Amant's *Passage de Gibraltar*. It took 3 forms in England—the satiric epic (MacFlecknoe), the epic of everyday life (Rape of the Lock—inspired by Tassoni's *Secchia rapita*), & the comic-epic-didactic poem (e.g., the one in Latin by Addison on bowling).

The 278-year-old Old Richards Tavern in Boston's Roxbury district has been given to Old Sturbridge Village, a recreated 17C New England community in central Massachusetts.



(12) *STUDIES IN BIBLIOGRAPHY. PAPERS OF THE BIBLIOGRAPHICAL SOCIETY OF VIRGINIA*, ed. Fredson Bowers. Vol. VII, 1955. Charlottesville, Va., \$6, 240p.—The high quality of this series is, if anything, surpassed by the present volume. Beyond the regular range of the *NEWS* are 5 articles of prime importance on the text of *Hamlet*, and 7 more which extend from Renaissance panel stamps through Goldsmith to letters by Arnold and by Boston printers; 8 articles directly concern the 17C.

Vinton A. Dearing brilliantly examines the data in G. B. Evans' article on the text of DRYDEN'S *MAC FLECKNOE* (*Harv. Lib. Bull.* 7(1953)32-54) to determine how far modified standard methods of textual criticism may deal with such a problem of authorial revision.

C. Wm. Miller follows through the shops of a dozen printers a stock of ornaments which was kept largely intact from about 1598 to 1683, listing, according to *STC* and Wing numbers, the books in which they appeared. The printers were Judson, Harrison, Snowdon, Okes, Norton, Wilson, White, etc.; 18 pages of illustrations of ornaments, factotums, and decorative initials are provided.

Dora J. Ashe deals with the text, & Frank S. Hook with the 1st 4to compositors of PEELE'S *EDWARD I*. In "The Printing of a Valerius Maximus Dated 1671," Curt F. Bühler deduces from uncut sheets some insights into the workings of a late 17C press.

It has been generally assumed that the edition of MILTON'S *LETTERS OF STATE* 1676 which bears a face device on the titlepage is a reprint of the other 1676 ed., which bears a depiction of fruit as its device. Bruce Harkness presents convincing bibliographical evidence to prove that assumption. (The Columbia Milton bases its text on the Face edition & is therefore a reprint of a reprint.)

Cyprian Blagden reconstructs the missing term catalogue for Michaelmas term, 1695. It is interesting to note that divinity books outnumbered all others.

The volume concludes with a selective checklist of bibliographical scholarship for 1953. From it we make bold to take an item not hitherto mentioned in these columns: Francis Maddison *et al.*, *SIR WM. DUGDALE 1695-85: A List of his Printed Works*, Warwick, 1953 (L. E. Stephens for the Record Committee on the Warwick County Council, 92p).

(13) *WILLIAM G. MEADER, COURTSHIP IN SHAKESPEARE. ITS RELATION TO THE TRADITION OF COURTLY LOVE*. New York: King's Crown Press, Columbia University, 1954, \$4, 276p.—Shakespeare accepted the pattern of the medieval romances for his romantic plots. The actions of lovers in his plays & those of Dekker, Webster & Kyd are strikingly similar. The book treats little material from the 17C but serves as a useful background for its treatments of love & courtship.

(14) *GERMAN TRAVELLERS IN ENGLAND 1400-1800* by W. D. Robson-Scott. Oxford: Blackwell, 1953, 238p, 31s6d). Review by GEORGE B. PARKS, Queens College:—This is an excellent study of the travel-narratives (though not of the silent travelers or of travel in general). The first interest in the 17C chapters is in the well known observations of the court, the theaters, & the people made by Friedrich Gershow, Paul Hentzner, & Thomas Platter at the end of Elizabeth's reign. After the Restoration, English learning drew learned travelers, who left some useful notes. The striking era of travel literature begins in 1694 with the *Lettres sur les Anglois* (published 1725) of Beat Ludwig von Muralt, which launch the significant new enthusiasm for English commonsense & the English spirit of liberty.

(PARKS'S *THE ENGLISH TRAVELER TO ITALY: VOL. I, THE MIDDLE AGES (TO 1525)* has just been published by Stanford UP, \$10).

(15) Thomas L. Coonan, *THE IRISH CATHOLIC CONFEDERACY & THE PURITAN REVOLUTION*, N.Y.: Columbia University Press, 1954, \$6, 418p, illus.—Milton is included among the "atrocious mongers" mentioned by Dr. Coonan (*St. Louis University*) in his account of the Rebellion of '41; for Milton, in *Eikonoclastes* chap.xii, estimated that the number of Protestants slaughtered by Irish Papists within a few months was "in all likelihood" about 616,000, a figure which was "more than twice the Protestant population of Ireland in 1641." Despite this distortion, Milton, as Coonan notes, was moderate in relegating the Franciscans and Dominicans to the limbo of futility in *PL* rather than to bottomless perdition.

Out of the Rebellion there arose the Irish Catholic Confederacy, which endeavored to establish a system of national government and to oppose the claims of the English Parliament to supreme

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authority over Ireland. The confederates, though denying Parliament's imperial claims, acknowledged the authority of the Crown, asserting, in effect, what is now recognized as "dominion status" in the British Commonwealth of nations. In Coonan's view, "The assumption by the Long Parliament of the right to legislate for Ireland was a usurpation which amounted to the subversion of the British constitution," and, moreover, the Confederate position was a precedent for that taken by the American revolutionaries. He also argues that "the Catholic Confederacy and the Cromwellian Settlement form . . . the Irish phase of that great European struggle between Roman Catholicism and Protestantism in which England and Ireland were antagonists."

He provides a comprehensive history of Ireland in the Cromwellian period in its economic, political, and religious phases, with particular emphasis on its constitutional aspects. The work is thorough, scholarly, and, on the whole, well balanced. Certainly it is both more authoritative and less biased than Bagwell's *Ireland under the Stuarts*, which presents the English and Protestant viewpoint, although, as R. L. Schuyler notes in a foreword, "it would be unreasonable and naive to look for complete detachment in an Irish Catholic historian of the Irish Catholic Confederacy."

Coonan blazes a clear trail through the black forest of confusion which has hitherto hidden the Irish side of the controversy, though what he brings to light is by no means a pleasant picture of rivalries and dissensions among the native Irish and between some of them and Rinuccini the papal nuncio who allegedly ended his mission by calling the Irish a *gens asinorum*. Darker still is the appalling story of the transportations, brutalities, and devastations inflicted upon the unhappy populace and countryside of Ireland: by 1654, about five-sixths of the people had perished. "By a curious irony, William Spenser, a grandson of the poet who had recommended such insidious ways for extirpating the Old Irish, was stigmatized as an 'Irish Papist' and forced to transplant."

The tragic content is relieved by charming illustrations, translations of relevant poems from the Irish language, and an excellent prose style.

(16) MORLEY'S CANZONETS FOR TWO VOICES, ed. John E. Uhler. Louisiana State Univ. Stud. Baton Rouge: La. State Univ. Press, 1954, 78p, \$2.50, paper. Review by JOHN H. LONG, Morehead State College:—Uhler's reprint of both parts of Morley's Canzonets 1595 is a welcome addition to the growing list of reprints of Elizabethan music in spite of a few flaws in the editorial apparatus. The photographic reproduction of Morley's work is, of course, accurate, but the Roman numerals on the title page of the introduction give the date 1944; throughout the introduction there seems to be a capricious use of capitals; the right-hand margins of the pages are not justified, as they might have been had the compositor used a Varyotypewriter (and considerably more time). These are all picayunish points, but they result in the impression that less care was given the publication than it deserved. On the other hand, anyone who manages to bring out a scholarly work by means of a university press is to be commended per se.

In his introduction, Uhler suggests that the twenty-one numbers—twelve songs interspersed with nine instrumental fantasies—were composed to be performed in sequence, and as to tell a simple love story. The conjecture is probable and interesting. Uhler's mention of the sonnet sequence as a genesis of Morley's song sequence might have been strengthened by reference to the song sequences in the state jigs and great masques of the period. The inclusion of the fantasies as parts of the sequence is not so certain. The question arises, if the instrumental numbers were composed as parts of the sequence, why are the lyrics of the songs in English and the titles of the fantasies in Italian?

(17) Tirso de Molina, *EL BURLADOR DE SEVILLA Y CONVIDADO DE PIEDRA*. New York: Cambridge University Press, 1954, 104p, 16c:—This play by Tirso (pseudonym of Fray Gabriel Tellez) is here given in the text of the 1630 edition corrected when necessary. It is chiefly important for its enlargement of Don Juan from a jesting gallant to a callous deceiver.

(18) While not specifically within the limits of the 17C, JOHN LOUGH'S edition of *THE ENCYCLOPEDIA OF DIDEROT & D'ALEMBERT*, N.Y.: Cambridge University Press, 1954, 244p, \$3, should be of considerable interest to readers of the NEWS. Lough presents representative selections with special emphasis on politics, natural science, & philosophy, indicating clearly the enormous debt of the Encyclopedists to Bacon, Descartes, Hobbes, Spinoza, Newton, and Locke. Such a collection has long been needed.—HQS

#### ABSTRACTS OF MLA PAPERS

(19) Paul A. Jorgensen, UCLA, BARNABY RICH: SOLDIERLY SUITOR & HONEST CRITIC OF WOMEN:—Although spending much of his life as a professional soldier & lacking any real insight into female character, Rich became a popular writer for the new feminine reading audience &, later, an embattled critic of the sex. His techniques—curiously anticipating modern journalistic & scholarly practices—merit respectful study. His special talent was to identify himself with a popular literary character type. In the role of the blunt soldier as inept suitor of women (especially in *Riche His Farewell to Militarie Profession*), he gained maximum notoriety because he had expressed opposition to love & women in 2 military textbooks. His critical period began soon after he acquired a wife at age 44; the role he chose was that of the "honest man" (he was referred to as "honest Barnaby") with a professed knack for distinguishing between chaste & unchaste women. Though his tests for unchastity were often traditional, they took on special notoriety in his writings because of his journalistic (& self conferred) name as an expert, & because of his claim that certain of these criteria were arrived at "by observation."

(20) W. T. Furniss, Ohio State:—BEN JONSON, in preparing *PRINCE HENRIES BARRIERS*, the entertainment presented by Prince Henry on 6 Jan. 1610, on his creation as Prince of Wales, had to use Arthurian material as a basis for his fable & to provide justification in Arthurian terms for a combat between the untitled Prince & the best knights of the realm. The theme is presented chiefly in Merlin's speech interpreting for the Prince a series of scenes & symbols on a shield given by the spirit of King Arthur. Contrary to expectation, Merlin does not praise the martial deeds of Henry's forbears but points out the errors committed by early English kings when they fought for personal glory & forgot to maintain the peace. Interpreting James I's royal arms, Merlin stresses the unification of the kingdom & the peaceful, moderate reign. Thus the masque achieves its success by suppressing the commonly accepted warlike symbolism of the

Arthurian legends in favor of a more classical idea of justice, wisdom & virtue symbolized in James & his arms.

(21) Reino Virtanen, Nebraska, PALISSY & BACON:—Among those who have seen in Bernard Palissy a precursor of Bacon as an exponent of scientific observation & experimentation are T. C. Allbutt & B. Farrington: to their conjectures that the youthful Bacon learned something of Palissy in Paris some evidence may possibly be added: B's discussion of artificial springs in *Sylva Sylvarum* sounds like an allusion to P's lectures on the subject in his *Discours admirables*; B knew Dr. Pierre Péna who attended P's lectures; the description in *Redargutio Philosophiarum* of the lecture of an unnamed philosopher in Paris partially suggests P's lectures in Paris while B was there. These parallels may lead to a more convincing demonstration of some influence on B by P.

(22) Darnell Roaten, Texas, GARNIER'S BRADAMANTE—A STUDY IN RENAISSANCE & BAROQUE FORMS:—Analysis of the structural characteristics of the plot, characters & linguistic style of *Bradamante* indicates that it belongs to a period of transition between the Renaissance & the Baroque. The plot of Roger-Bradamante-Leon dominates the action almost exclusively, but Act I & parts of IV & V deal with the secondary motive of Christian nationalism. The personalities of Roger & Bradamante depart from the Renaissance pattern of character & are subject to wavering & despair, which sentiments were alien to the Renaissance hero & heroine. The emotional tone of the play is soft & domestic in nature; the work transpires largely in an atmosphere of intimate family relationships. The linguistic style, while it retains some of the directness of the Renaissance, is essentially Baroque. It tends toward extravagance, paradox & humor. Bradamante represents one of the small steps in the gradual change from the Renaissance style to that of the Baroque.

(23) BAROQUE: The period 1598-1715 in the history of civilization is the subject of the 2nd section in Roland Mousnier, *Les XVI<sup>e</sup> et XVII<sup>e</sup> Siècles: Le Progres de la Civilisation Européenne et le Declin de l'Orient*, vol. IV of *Histoire Générale des Civilisations* (Paris: Presses Universitaires, 1954, 605p). He sees it as a time of crisis, of conflict with traditional culture: libertins rejected Christianity while Berullians and Jansenists sought to purify its ideas; baroque artists rejected rules; scientists rejected geocentricity; and royal authority was questioned. The end result was crisis in all fields. The treatment is valuable not for originality but because it comprehends the conclusions of recent research.

We have not seen the following: A. Coutinho, *Aspectos da Literatura barroca*. Rio de Janeiro, Norte, 1950; A. Beguin, "Du baroque en littérature," *Esprit*, fév. 1954.

Giulio Carlo Argan, "La retorica e l'arte barocca," *Lettere Italiane* (Paris) 6(1954) 257-64:—There is a rhetorical approach to the visual arts in the 17C: "Come l'orazione, l'opera d'arte figurativa e insieme esemplare ed entimematica, fornisce la prova e l'argomento . . . L'arte barocca configura la rappresentazione come discorso dimostrativo e lo articola secondo un metodo di persuasione." The *trompe-l'oeil* exemplifies such an aesthetic.—ME

(24) BAROQUE GERMAN POETRY. Eric Jacobsen, *Die Metaphorophen der Liebe und FRIEDRICH SPEES "TRUTZNACHT-IGALL"*. Studien zum Fortleben der Antike I. Danske Historisk-filologiske Meddelelser, 34:3. Copenhagen 1954, 194p, 25 D.Kr. (about \$5). Available from Ejnar Munksgaard, Nørregade 6, Copenhagen K, Denmark. Reviewed by MAREN-SOFIE RÖST-VIG:—Jacobsen characterizes Spee's *Trutznachtigall* (1649) as a product of the Roman Catholic school of German baroque poetry & confesses that his interest in Spee grew out of his studies in English metaphysical poetry, particularly DONNE. In both poets a strong line of influence from Antiquity & the Middle Ages may be traced, & in both the profane & sacred enjoy, if not peaceful coexistence, at least mutual interchange of motifs & techniques.

J's study focusses mainly on Spee's poetic imagery & its historical background. Brushing aside the question of 'influences,' the author analyzes the similar use of imagery by a number of representative writers in order to place Spee in a general tradition. The surveys of the various forms in which certain current conceits or metaphors or metaphorical motifs are encountered in European literature from Antiquity to the Renaissance are extremely useful. The 64 reproductions of corresponding emblem images enhance the value (& price) of the book.

The main concern of the study is to show how this German Jesuit exploited the technique of secular love poetry in the service of religion. Spee's metaphors of love are also related, not only to the emblem literature of the day, but also to the petrarchan tradition and that of the pastoral. J underlines the importance of NEO-



LATIN POETS to a proper understanding of the petrarchan tradition & consults NEO-LATIN works by Jo. Secundus, Scaliger, Janus Heinsius, Jacob Balde, & Casimire Sarbievius (or Sarbiewski). Among the popular metaphors & emblem images discussed are the Christ child as *pastor bonus*, the eyes that shoot arrows of fire, the use of arrows by Christ/Cupid or by the *sponsa*, the golden hair of the *sponsus* & his honeyed mouth, his blood & his wounds & instruments of torture, the weeping eyes of the penitent, Cupid/Jesus crucified on the tree of life, & the heart in all its manifold aspects. The final sections give an analysis of the composition & style.

Readers may find the highly concentrated form of this study rather intimidating. The use of unexplained abbreviations (e.g. *pet.* for *petrarchistisch*) & the habit of breaking the text by inserting parentheses heavy with abbreviated references to various works, are annoying. The condensed form seems caused by lack of space, but surely it would have required little space for a list of abbreviations and an index? However, the book makes for pleasant, informative reading & contains detailed, accurate information about Renaissance poetic imagery.

(25) BACON: P. Rossi, *L'interpretazione Baconiana delle favole antiche*. Roma-Milano: Bocca 1953, 78p, L.500; David Sylvester, "The Art of Francis Bacon," *Britain Today* Feb'54.

(26) BAPTISTS: A. Baines, "The Preface to the Orthodox Confession of 1679" *Baptist Qu.* 15 (1953) 62-74:—Reprints the fullest statement of the orthodox General Baptists in 1679.—ME

(27) BOOKSELLING: C. Blagden "Memorandum Bk of Hen. Rhodes: 1695-1720.II." *Bk Collector* 3 (1954) 103-16:—The 1st paper (*Bk.Coll.* 3 (1954) 28-38 dealt with Rhodes' bkselling activities, his retail supplying to the country trade, financial interests in periodicals, & pricing. This article discusses him as a "proprietor of copyrights" & covers dealings with printers & paper suppliers & other London bksellers.—ME

(28) BROWNE. A. C. Howell, "A Doctor Looks at Religion," *Univ. of N. C. Extension Bulletin* 34:2 (Nov. 54), "10th Series, Lectures in Humanities 1953-4," 50¢ for the series:—A charming introductory lecture on the impulses which led to the composition of *Religio Medici*, the qualities which have given it a hold on men's minds, & the extent to which similar impulses are alive in the modern medical profession.

(29) BROWNE: Review by L. C. Martin in *Études Angl.* 7:4 (Oct. 54) 416-8, of J.-J. Denonain's edition of *RELIGIO MEDICI* (Camb. UP):—Defends some readings in the 1643 edition which Denonain replaced with ms readings; e.g. *sixt* is not an error for *sixth*; *indivisible* in ii.5 makes better sense than *divisible*; the emendation *Famulus for Families* is unnecessary since the obsolete sense of *Family* as servants of a house was well established. Regards *W*, 1642, & 1643 in agreement as more reliable & *P* less so than Denonain maintains.

(30) "BUNYAN & THE PURITAN CULTURE," by L. D. Lerner, *Camb.Journ.* 7 (1954) 221-42:—*Pilgrim's Progress* compared with 2 Puritan allegories, Bernard's *Isle of Man* c.1626 & Keach's *Progress of Sin* 1684—uses made of biblical texts as subject matter & as verbal influences; development of "sententiae in imagery" with proverb quality. Bunyan's dialogue shows sensitivity to movements of actual speech. The implications of his Calvinism on the fable & style of *PP*.—ME

(31) DONNE: P. Legouis, "Le theme du rêve dans le *Clitandre* de P. Corneille et *The Dreame* de Donne," *Rev.d'hist.du Théâtre* 1951, II-1952, IV; Jose Garcia Lorca "Un aspecto de John Donne: su originalidad" *Insula* (Madrid) no.86 (15 Feb'53) Suplemento p.3.

(32) DRAMA: H.C.Ault "The Tragic Protagonist & the Tragic Subject in *Britannicus*" *French Studs* 9 (1955) 18-29:—Though the 17c regarded *Britannicus* as the hero, we feel some confusion. The character of Néron fascinated Racine & modern playgoers; Racine was content although he had written a tragedy with no protagonist in the strictest Aristotelian sense. The nature of the tragic effect is also in question. The theme of the play is the struggle of Agrippine & Néron; while interest centers on N's evil development, the tragic event is the death of *Britannicus*.—ME

(33) 5TH MONARCHISTS:—R.T.Jones "Vavasor Powell & the Protectorate" *Congregational Hist.Soc.Trans.* 17 (1953) 41-7:—P's career & organizing of opposition to Cromwell shows the reactions, religious & political, of the 5th Monarchists to Protectorate governmental actions.—ME

(34) LEVELLERS:—D.M.Himbury, "Religious Beliefs of the

Levellers" *Baptist Qu.* 15 (1954) 269-76:—Relationship of political radicalisms & religious views & groups.—ME

(35) METAPHYSICALS:—(1) S.L. Bethell "Gracian, Tesauro & the Nature of Metaphysical Wit" *Northern Miscell.of Lit.Crit.* I (1953) 19-40:—Outline of 17c wit theories; the whole European movement of baroque wit & the conceit originated in a Jesuit revival of patristic wit which 1st appeared in 16C Spanish sermons. —(2) A.Terrv. "A Note on Metaphor & Conceit in the Siglo de Oro" *Bull.of Hisp.Studs.* 31 (1954) 91-7:—17C Spanish critics justified metaphor "for mainly practical reasons: it made up for deficiencies of language; it made for intellectual richness." Defenders of the conceit also argued that, like other arts, it offered pleasing harmonies & contrasts; it also expressed a real 'correspondence'—it conveyed truth.—(3) A.Terry "The Continuity of Renaissance Criticism: Poetic Theory in Spain between 1535 & 1650" *Bull.Hisp.Studs.* 31 (1954) 27-36:—Adds to thesis of J.A. Mazzeo (*MP* 50 (1952) 88-96) & discusses doctrine of universal analogy & its relation to a 'poetic of correspondences.' Even after acceptance by 17C Spanish critics of the theory of the conceit as a basis of literary expression, earlier 16C problems (e.g. literal truth & verisimilitude; history & fable; poetry's moral function) continued to be discussed.—ME

(36) OSBORNE: F.F.Madan "Some Notes on the Bibliography of Francis Osborne" *Oxford Bibliog.Soc.* n.s.4 (1954) 55-60:—Eds. of *Advice to a Son* (its being banned increased sales) & O's other works. "The history of these editions affords further illustration of the danger of relying too implicitly upon imprints, when dealing with English 16C & 17C books."—ME (i.e. Macdonald Emslie, University College, London)

Last year was the 300th anniversary of SIR THOMAS UROUHART's translation of *GARGANTUA & PANTAGRUEL*, which was itself published 100 years after the death of Rabelais in 1553. A Scots Colonel in the war against the Puritans, Urouhart was imprisoned after the Cromwellian triumph, in the Tower of London; there he translated Rabelais, wrote *Trissotetras* a farrago of mathematical sense and nonsense, and compiled *Pantochronochanon* which traces the Urouhart line from Adam Protoplast through Pharaoh's bullrush-haunting daughter. Our favorite is his grandiose tract on a baroque *logopandeictical language* with 10 tenses, 4 numbers, 10 synonyms for every word, 7 moods, and 12 parts of speech: he was ridiculing Dalgarno, Wilkins, and other inventors of artificial languages. But his masterpiece is that rhapsodical, hodgepodeical, fantastical, self-assertive, flying, flamboyant Scots glorification and medley, *Exkubalauron, or The Discovery of a Most Exquisite Jewel*. Though reprinted in the 18C and 19C, it is hard to obtain. Would that some erratic scholar would lavish mad erudition upon its uninhibited pages—about 170 of them—and restore them to the currency which their unexcelled account of the Admirable Chrichton would more than justify. (There is an article on Urouhart's translation of Rabelais by Roe in *Aberdeen Univ. Rev.*, Autumn, 1953.)

JOHN SELDEN's tomb has been discovered in Temple Church, London. Restoration of the war-damaged choir is complete. The 1682 WREN altar screen has been returned.

MARLOWE's christening place, St. George's Church, Canterbury, suffered the fate of Ilium's topless towers during the War, but records of the birth survive and a Marlowe Theatre has opened.

Ten direct descendants of ANN BRADSTREET heard a lecture on her by another in North Andover last March.

A WITCH BOTTLE of the Charles II period was recently found in Thames mud near Paul's Pier Wharf—a Bellarmine or "greybeard" jug with a wide body and narrow neck bearing the figure of a bearded man. It contained nails and a heart-shaped piece of felt stuck with brass pins. Its purpose was to transfer injury by sympathetic magic to some victim or back to the witch who sent it.

THE DOCTRINE OF THE CHURCH IN ANGLICAN THEOLOGY (1547-1603) by H. F. Woodhouse. S.P.C.K., 1954, 21s, 224p:—This somewhat awkwardly written book is important because it draws attention to the Tudor Anglican divines who are often neglected because of the importance of Caroline theologians. It is also significant, though unintended as such, as a sort of gloss on the opening sentences of Milton's *Of Prelatical Episcopacy*. Milton contends that episcopacy, being of human origin, may be retained or removed according to its convenience. Woodhouse's thesis is that in the Tudor period, with possible exceptions, episcopacy "was not described as being of the inmost life, a perpetual, vital part, without which a Church ceased to be a Church."

## NEO-LATIN NEWS

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"NEO-LATIN POETRY" constitutes one section of books listed for sale by H.P. Kraus, 16 E. 46 St., NYC 17, in his Catalogue 72. Authors represented are L. Aleaume; the Amalthei brothers: G. Audebert (epic on Venice); J. Balde; Beza; G. Bigot; Chateillon-Castalion, the French reformer whom Calvin exiled for heresy; Louis Duchat (Ducatus), who had close relations with the Pléiade; F. Dumonin (translation of Du Bartas' *Semaine*); F.A. Fasce, the 18c Piarist Padre; Ugo Foscolo (satire against the Milanese government); H. Frascatorius (*Poemata*, including the famous poem on Synhilis); N. Frischlin (a play unholding Lutheranism); F. Furstenberg; N.P. Giannettasio (poems on navigation, fishing, voyages); J. Girard; H.F. Hesus, the friend of Renschlin; Michel de l'Hospital, the statesman (on the liberation of French soil from the English 1558); C. Martirano; Henry Newton, English ambassador to Tuscany; F. Petritius; Pico della Mirandola (poem on the miraculous rain in which there fell objects resembling the Cross & passion instruments); A. Possavino (discussion of painting; important for the baroque); G. Strozzi (fictional account of the origin of Venice); J. Vanieris (in the style of Virgil's *Georgics*; J. Vulteijs (epigrams which include biographical material on F. Dolet); etc.

GRYPHIUS & COSMOGRAPHY: Hugh Powell, "Andreas Gryphius & the 'New Philosophy,'" *German Life & Lit* n.s.5 (1952) 274-8.—G's *De iano non elemento*—a ms itself destroyed by fire—is thought, in view of references in the poet's other works, to have been a concession to the belief that this element was "quite put out." G. studied Bacon & probably recognized, in his way, 2 kinds of truth—of faith & of reason—ME

ACONTIUS: J. Jacquot, "Les Idées de Francesco Patrizzi sur l'Histoire et le Rôle d'Acontius dans leur Diffusion en Angleterre," *Rev. Litt. Comp.* 26.3 (1952) 333-54.—Discusses relation between P's *Dialogues* & Acontio's *Observations* in connection with Raleigh, Blundeville, Bacon.

BARCLAY: M.R. Lida de Malkiel, "Argenis, o la caducidad en el arte" *Orígenes* (Havana) X.33, 1953.—The European prestige of the romance.

BEZA: F. Aubert, J. Boussard, H. Meylen, "Premières poésies latines de Th. de Bèze" *Bibl. d'Hum. et Ren* (Geneva), juin & sept 1953.

GARCILASO DE LA VEGA: J. Gutiérrez Volta, "Las odas latinas de Garcilaso de la Vega," *Rev. Lit.* I (1952) 4.—Study & translation.

DRAMA: C.H. Frèches, "La tragédie religieuse néo-latine au Portugal. Le P. Luis da Cruz," *Bull. d'Hist. du Theatre Portugais* (Lisbon) IV.2, 1953.

COMENIUS: D. Čiževsky, *Comenius' "Labyrinth of the World," its Themes & Sources*. Harvard Slavic Studs. I. Harv. UP 1953.

SARBIEWSKI: Maren-Sofie Røstvig, "Casimire Sarbiewski & the English Ode" *Studs. in Phil.* 51:3 (Jul 54) 443-60.—The role of neo-Latin poets in disseminating classical motifs & forms is exemplified by the influence on the English ode from the neo-Latin Horatian imitations of Casimire Sarbiewski, the Polish Jesuit. He combined Horatianism with partly mystic Christian piety. He directly influenced Benlowes, Henry Vaughn, Cowley, Norris, etc.

"LATIN TRANSLATIONS OF PARADISE LOST" by Lillian Feder (*Queens College*). Abstract of a report given to the MLA Neo-Latin Discussion Group.—Dr. Feder treated 9 Latin versions of *PL* published 1689-1750: 3 of the whole poem—Wm Hogg, *Paraphrasis Poetica* London 1690; Jos. Trapp, *Paradisus Amissus* London 1741-4; & Wm. Dobson, *Paradisus Amissus* Oxford 1750; 3 versions of Bk I—London 1686, signed J.C. but, as the dedication indicates, part of the work of several men who had translated the whole of *PL*; Cambridge 1691 by Power; London 1702 by Michael Bold; & 3 translations of lines from Bks II, IV & V. A comparison raises 2 problems: the language & style of the translator & the interpretation of *PL* which his translation suggests. Both are connected with the question, How important was the influence of ancient poets, particularly Vergil, on the translator?

## 17TH-CENTURY NEWS & NEO-LATIN NEWS QUEENS COLLEGE, FLUSHING 67, N.Y. RETURN POSTAGE GUARANTEED

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Abstracts Editor: Charles C. Mish, *Maryland*. Editorial Assistant: Herschel M. Sikes, *New York University*.

Hogg sometimes seems as dependent on Vergil as on Milton. He echoes Ovid, Lucian & other Romans, but Vergil is his chief model. Power too depends heavily on ancient poets & states, "in order that the purity of Milton's style may remain in the diction, I have brought forth almost everything from the temples of Vergil & Lucretius." But Power's use of the ancients seems rather mechanical: when he can, he uses a Vergilian word, but essentially he is more literal than Hogg. Bold uses much the same method as Power. However, Trapp, whose version is probably the most literal of all, says that Vergil himself could not have translated *PL* into Vergilian hexameters.

Comparison of parallel passages reveals interpretative differences. The versions of Hogg & Trapp differ most widely. Hogg's *PL* is the most complex, full of allusions to the ancient world & suggestions of it. Though Trapp is sometimes more precise than Hogg & more pointed, a simplified Milton emerges from his version.

Hogg's version is the one most likely to reward further study. Though he is sometimes inaccurate, his departures are interesting for the manner in which they relate *PL* to the tradition of the Latin epic. In spite of all his additions to Milton, Hogg's method of translation is often accurate as well as imaginative. He relies on his readers' knowledge of & feeling for Vergil, Ovid, Lucan, & other Roman poets & suggests by his method of translation that Milton is part of this great tradition.

Welcome to *THE HISTORY OF IDEAS NEWS LETTER* edited quarterly by Rosalie L. Colie (Barnard), Pierre R. Garai (Columbia) & Samuel I. Mintz (City College)! Send checks (\$1 per year) to Rosalie L. Colie, Box 7, Philosophy Hall, Columbia University, NYC 27. The first issue (Dec. 1954) consists of 26pp, each ½ the size of our own, & includes an article by Louis I. Bredvold on natural law as well as a variety of material inside & outside the 17c. There are also a hitherto unpublished letter by Leibnitz, an account of the FRIENDSHIP BOOK of Emanuel Demetrius (ca 1600), & (for Neo-Latinists) an account of a 15c Polish follower of Wiclif.

According to Mrs. E.T. Dubois (*Bulletin de la Société d'Étude du XVII<sup>e</sup> siècle*, no 20, pp. 330-40), COWLEY, EVELYN, and the author of *Systema Agricultura* 1681 offer quotations from RAPIN's famous garden poem, *HORTORUM LIBRI IV*; however, the connexion with Cowley as stated seems little more than a genre resemblance.



